



3

Fl. *p*

Ob. *p*

Cl. *p*

A. Sax. *p*

Bsn. *p*

Pno. *p*

Vin. 1

Vin. 2

Vin. 3 *ppp*

Vin. 4

Vla. 1 [pizz.]

Vla. 2 [pizz.]

Vla. 3 [pizz.]

Vc. 1

Vc. 2

Vc. 3 arco *p*

5

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

arco

*mp*

arco

*mp*

arco

*mp*

arco

**A**

Fl. *mp*

Ob. *mp*

Cl. *mp*

A. Sax. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Perc. II *mp* *p* *mp*

Pno. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vla. 1 *pp subito*

Vla. 2 *pp subito*

Vla. 3 *pp subito*

Vc. 1 *mp sempre*

Vc. 2 *mp sempre*

Vc. 3 *mp sempre*

Db. *mp sempre*

This page of a musical score covers measures 9, 10, and 11. The score is for a full symphony orchestra and includes the following parts:

- Flute (Fl.):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Oboe (Ob.):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Clarinet (Cl.):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Alto Saxophone (A. Sax.):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Bassoon (Bsn.):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Horn (Hn.):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Trumpet (Tpt.):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Trombone (Tbn.):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Tuba (Tba.):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Timpani (Timp. Perc. I):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Percussion II (Perc. II):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Piano (Pno.):** Features a continuous sixteenth-note accompaniment in both hands, marked *mp*.
- Violins (Vln. 1-4):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Violas (Vla. 1-3):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Violoncello (Vc. 1-3):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.
- Double Bass (Db.):** Measures 9 and 11 feature a trill marked *p*. Measure 10 is a whole rest.

Dynamic markings include *p* (piano), *mp* (mezzo-piano), *mfp* (mezzo-fortissimo), and *mf* (mezzo-forte). Trills are indicated with a trill symbol and a slur.

12

Fl. *fp* *mf*

Ob. *fp* *mf*

Cl. *fp* *mf*

A. Sax. *fp* *mf*

Bsn. *fp* *mf*

Hn.

Tpt.

Tbn.

Tba.

Timp. (Perc. I) *p*

Perc. II *p* *mp*

Pno. *mf*

Vc. 1

Vc. 2

Vc. 3

Db.

14

Fl. *mp*

Ob. *mp*

Cl. *mp*

A. Sax. *mp*

Bsn. *mp*

Hn. *mf* *mp*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Timp. (Perc. I)

Perc. II *pp* *mp* To medium sus. cym.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Db. *mf*

16

**B**

Fl. *mf* *mp subito* *f*

Ob. *mf* *mp subito* *f*

Cl. *mf* *mp subito* *f*

A. Sax. *mf* *mp subito* *f*

Bsn. *mf* *mp subito* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Timp. (Perc. I) *f* To crash cymbals

Perc. II *mp* *f* damp To marimba

Pno. *f* [pedal ordinario]

Vln. 1 *mf* *f* **B**

Vln. 2 *mf* *f*

Vln. 3 *mf* *f*

Vln. 4 *mf* *f*

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vla. 3 *mf* *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Db. *f*

18

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

A. Sax. *f* *mp*

Bsn. *f* *mp*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Perc. II *mf* *f* *Mar* *To soft yarn mallets*

Pno. *mf* *f*

Vln. 1 *V*

Vln. 2 *V*

Vln. 3 *V*

Vln. 4 *V*

Vla. 1 *f* *mp* *f* *p*

Vla. 2 *f* *mp* *f* *p*

Vla. 3 *f* *mp* *f* *p*

Vc. *f* *mp* *mf* *f* *p*

Db. *f* *mp* *mf* *f* *p*

23

Ob. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

A. Sax. *f* *p* *f* *p*

Bsn. *f* *p* *mf* *f* *f* *p* *mp*

Hn. *mf* *f* *mp* *p*

Tpt. *p*

Tbn. *f* *mf* *f* *mf*

Tba. *f* *mf* *f* *mf*

Vln. 1-2 *mf* *f*

Vln. 3-4 *mf* *f*

Via. 1 *f* *p* *mf* *f* *f* *p* *mp*

Via. 2 *f* *p* *mf* *f* *f* *p* *mp*

Via. 3 *f* *p* *mf* *f* *f* *p* *mp*

Vc. *f* *f*

Db. *f* *f*

28 C

Bsn. *p*

Tpt. *mp*

Tbn. *p*

Tba. *p*

John *mf Expectantly*  
In the be - gin - ning,

Moses *mf Expectantly*  
In the be - gin - ning, God cre - a - ted the heav - ens and the earth.

C

Vln. 1-2 *mf* *mp* *mp*

Vln. 3-4 *mf* *mp* *mp*

Vla. 1 *p*

Vla. 2 *p*

Vla. 3 *p*

Vc. 1 *p*

Vc. 2 *p sempre*

Vc. 3 *p sempre*

Db. *p sempre*

32

Bsn. *mp* *p* *mp*

Hn. *mp* *mf*

Tpt.

Tbn. *mp* *p* *mp*

Tba. *mp*

John  
In the be-gin - ning, was the Word, and the Word was with God, and the Word was God.

Moses  
In the be-gin - ning,

Vln. 1-2 *mp* *mf*

Vln. 3-4 *mp* *mf*

Vla. 1 *mp* *mf*

Vla. 2 *mp* *mf*

Vla. 3 *mp* *mf*

Vc. 1 *mp* *p* *mp*

Vc. 2

Vc. 3

Db.

36 **D**

Fl. *f* *p* *f* *p*

Ob. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

A. Sax. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Hn. *f*

Tbn. *f* *mf* *f*

Tba. *f* *mf* *f*

Perc. I To timpani: E to Eb

Vln. 1-2 **D** *f*

Vln. 3-4 *f*

Vla. 1 *f* *mf*

Vla. 2 *f* *mf*

Vla. 3 *f* *mf*

Vc. 1 *f* *mf* *f*

Vc. 2 *f* *f*

Vc. 3 *f* *f*

Db. *f* *f*

39 *rit.*

Bsn. *mf* *mp* *p*

Tbn. *mf* *mp* *p*

Tba. *mf* *mp* *p*

Vln. 1-2 *mp* *mp*

Vln. 3-4 *mp* *mp*

Vla. 1 *mp* *mf*

Vla. 2 *mp* *mf*

Vla. 3 *mp* *mf*

Vc. 2 *mp* *p*

Vc. 3 *mp* *p*

Db. *mp* *p*

41 **E**  $\text{♩} = 68$

*mf* Speak with a low, even, foreboding voice

The earth was with-

*mf* Speak with a low, even, foreboding voice

The earth was with-

*mf* Speak with a low, even, foreboding voice

was with-

*mf* Speak with a low, even, foreboding voice

was with-

*pp* sempre

*mf* Speak with a low, even, foreboding voice

The earth was with-

*mf* Speak with a low, even, foreboding voice

The earth was with-

*mf* Speak with a low, even, foreboding voice

The earth was with-

*pp* sempre

*ppp* sempre

*mf* *mp*

*mp* Speak with a low, even, foreboding voice

The earth was with-

*mp* Intensely (echo, voiced whisper)

The earth was

*pp* sempre

**E**  $\text{♩} = 68$

*mf* Speak with a low, even, foreboding voice

The earth was with-

*mf* Speak with a low, even, foreboding voice

The earth was with-

*mf* Speak with a low, even, foreboding voice

The earth was with-

*pp* sempre

*pp* sempre

*pp* sempre

*pp* sempre

*pp* sempre

45

Fl. out form and emp - ty, and dark - ness was on the face of the deep,

Ob. out form and emp - ty, and dark - ness was on the face of the deep,

Cl. out form and emp - ty, and dark - ness was on the face of the deep,

A. Sax. out form and emp - ty, and dark - ness was on the face of the deep,

Bsn.

Hn. out form and emp - ty, and dark - ness was on the face of the deep,

Tpt. out form and emp - ty, and dark - ness was on the face of the deep,

Tbn. out form and emp - ty, and dark - ness was on the face of the deep,

Tba.

Timp. (Perc. I) To wood block

Perc. II *mf* *mp*

John out form and emp - ty, and dark - ness was on the face of the deep,

Moses with out form and emp - ty and dark - ness was on the face of the deep,

Pno.

Vln. 1-2 out form and emp - ty, and dark - ness was on the face of the deep,

Vln. 3-4 out form and emp - ty, and dark - ness was on the face of the deep,

Vla. out form and emp - ty, and dark - ness was on the face of the deep,

Vc. 1

Vc. 2

Vc. 3

Db.

48 **F**

Fl. *p* *mp* *pp*

Cl. *p* *mp* *pp*

Perc. I To wind chimes *p* *mp* *p*

Perc. II To glockenspiel, brass mallets *mf* *mp* *mp* **Gls**

Moses **P Confidently**  
And the Spirit of God moved over the waters.

Pno. *p* *mp* *pp*

Vln. 1-2 **F** *secco pizz.* *mf* *secco pizz.*

Vln. 3-4 *mf*

Vc. *mf*

Db. *niente*

51 **G**  $\text{♩} = 84 \text{ subito}$

Ob. *p* *mf*

Cl. *p*

A. Sax. *p* *mf*

Bsn. *p* *p* *mp* *p* *f subito* *mf*

Hn. *f*

Tpt. *f*

Tbn. *f* *mf*

Tba. *mp* *p* *f subito* *mf*

Perc. I *mp* To tambourine *f* Move arm back and forth; Strike on other palm on accents. Do not roll!

Perc. II *mf* *p* *mf*

Moses *f* With authority  
And God said, "Let there be light," *f sempre*

Pno. *f*

Vln. 1 **G**  $\text{♩} = 84 \text{ subito}$  *mf* arco

Vln. 2 *mf* arco

Vln. 3 *mf* arco

Vln. 4 *mf* arco

Vla. 1 *f*

Vla. 2 *f*

Vla. 3 *f*

Vc. *mp* *p* *f subito*

Db. *f*

55

Fl. *mf* *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. *mf* *f* *mf* *f*

A. Sax. *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mf* *f* *mf*

Tpt. *mf* *f* *mf*

Tbn. *mf* *f* *mf*

Tba. *mf* *f* *mf*

Perc. I

Perc. II *f* *mf* *f*

Pno. *mf* *f* *mf*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vln. 3 *f* *mf* *f*

Vln. 4 *f* *mf* *f* *mf*

Vla. 1

Vla. 2

Vla. 3

Vc. *mf* *f* *mf*

Db. *mf* *f* *mf*

58

Ob. *mf* *f* *mf* *f*

Cl. *mf* *f* *mf* *f*

A. Sax. *f* *mf*

Bsn. *f*

Hn.

Tpt.

Tbn. *f*

Tba. *f*

Perc. I

Perc. II *To two-tone mallets*

Pno. *f* *mf*

Vln. 1 *f* *mf*

Vln. 2 *f*

Vln. 3 *mf* *f*

Vln. 4 *f* *mf*

Vla. 1

Vla. 2

Vla. 3

Vc. *f* *mf*

Db. *f* *mf*

Detailed description: This page of a musical score, numbered 58, contains staves for various instruments. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section has two parts: Percussion I (Perc. I) and Percussion II (Perc. II), with a note for Perc. II to use two-tone mallets. The piano (Pno.) part features a complex rhythmic pattern in the right hand and a simpler bass line. The string section consists of Violins 1-4 (Vln. 1-4), Violas 1-3 (Vla. 1-3), Violoncello (Vc.), and Double Bass (Db.). Dynamics such as *mf* (mezzo-forte) and *f* (forte) are indicated throughout the score.

60

Fl. *mf* *f*

Ob. *mf*

Cl. *f* *mf* *f*

A. Sax. *mf* *f* *mf* *f*

Bsn. *mf* *f*

Hn.

Tpt.

Tbn. *mf* *f*

Tba. *mf* *f*

Perc. I

Pno. *f* *mf*

Vln. 1

Vln. 2 *mf* *f* *mf*

Vln. 3 *mf* *f*

Vln. 4 *f* *mf* *f*

Vla. 1

Vla. 2

Vla. 3

Vc. *f* *mf*

Db. *f* *mf*

62

Ob. *f*

Bsn. *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Perc. I *mf* *mp* To timpani: Eb to D, B to F#

Pno. *mf* *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mf* *mp*

Vln. 4 *mf* *mp*

Vla. 1 *mf* *mp*

Vla. 2 *mf* *mp*

Vla. 3 *mf*

Vc. 1 *f* *mp* *mf*

Vc. 2 *f* *mp* *mf*

Vc. 3 *f* *mp* *mf*

Db. *f* *mp*

64

Tba. *mf* *mp*

Perc. II Two-tone mallets *mf* *mp*

John *mf* Full of hope  
In him was Life; and that Life was the Light of men.

Vla. 3 *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Vc. 3 *mp*

Db. *mf* *mp*

**H** Scene 2: The Judgment

67  $\text{♩} = 64$

Cl. *mp*

Hn. *mp*

Tpt. solo *mf* *mp*

Perc. II *mp*

Moses *mf* Peacefully and unhurriedly  
The LORD God created the man Adam and the woman Eve, and placed them into the garden of Eden to take care of it.

71

Ob. *mp*

Cl. *mp*

Hn. *mp*

Tpt. *(mf)*

Perc. II *mp*

Moses

Pno. *mp*

74

Ob. *mp*

Cl. *mp*

A. Sax. *mp*

Hn. *mp*

Tpt. *mp*

Perc. II To sus. cym., rubber mallets

Pno.



76

I

Ob. *mp*

Cl. *mp*

A. Sax. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mf*

Moses *mf* As a father speaking to a son or daughter  
He com - mand - ed them, "You are free to eat from an - y tree in the gar - den;

Pno. *mf*

77

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Moses

but of the tree of the know - ledge of good and e - vil, you

Pno.

*loco*

78

Fl. *mf*

Ob. *mf*

Cl. *mf*

A. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Moses

must not eat; for in the day that you eat of it you will cer-tain-ly die."

Pno. *f*

Vin. 3 *mf*

Vin. 4 *mf*

Vla. *mf* unis.

Vc. *mf* unis.

Db. *mf*

80  $\text{♩} = \text{♩} = 128$  *accel.*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

A. Sax. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Timp. (Perc. I) *f* *ff* To slapstick

Perc. II *mf* *f* l.v.

Pno.  $\text{♩} = \text{♩} = 128$  *accel.*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vln. 3 *f*

Vln. 4 *f*

Vla. *f*

Vc. *f* *ff subito*

Db. *f* *ff subito*

**J** Hypnotically  
♩ = ♩ = 148

83

Ob. *mp*

A. Sax. *mp*

Hn. *mp*

Tpt. *mp*

Perc. I *f* (Mar) ↑ To claves

Perc. II *mp*

Pno. *mp*

Vln. 1-2 *f sempre* (Ch# Sul D)

Vln. 3-4 *f sempre*

Vla. *f sempre* div. 1/23

Vc. *f sempre*

Db. *f sempre*

89

Ob.

Cl. *mp*

Bsn. *mp*

Tpt.

Tbn. *mp*

Perc. I *mf*

Perc. II

Pno.

Vln. 1-2

Vln. 3-4

Vla.

95 **K**

Fl. *mp* *mf* *f*

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. I *To vibraslap*

Perc. II

Moses *mp* *Seductively, with a veiled threatening and wicked quality*  
 Now the serpent was more crafty than any animal.  
 The serpent said to the woman, "You won't certainly die, for God knows that in the day you eat the fruit, your eyes will be opened, and you will be like God, knowing good and evil."

Vln. 1-2 **K**

Vln. 3-4

Vla.

101

Cl. *mp* *mf*

Bsn. *mp* *mf*

Perc. II

Moses

Pno.

107

Perc. II *mp subito*

Moses

Pno. *mp subito*

**L**

112 solo

A. Sax. *mp* *mf* *f* *p non cresc.*

Perc. I To claves *f*

Perc. II

Pno.

Vln. 1-2 **L**

Vln. 3-4

Vla.

118

A. Sax. *f subito* *mf* *mp* *f*

Perc. II

Pno.

**M**

123

A. Sax. *mp* *mf* *f*

Perc. I *mp* *mp* *f* To sus. cym.

Perc. II *mf*

Moses *mf* As if considering a possibility (Resume normal speaking voice)

The woman saw that the tree was good for food,

Pno. *mf*

129

A. Sax. *p non cresc.* *f subito* *mf*

Perc. I *mp*

Perc. II

Moses With increasing curiosity

And that it was a pleasure for the eyes,

Pno.

134

A. Sax. *mp* *f* *mp*

Perc. II

Moses *mf*  
*As if about to make up one's mind*  
 And the tree was to be desired to make one wise.

Pno.



139

Ob. *mf*

A. Sax. *mf* *f* *p non cresc.*

Perc. I *p* *f*  
 To timpani

Perc. II *f*

Moses *f* *Accusingly*  
 So she took of its

Pno. *f*

Vln. 1-2

Vln. 3-4

Vla.

144

Ob. *f*

A. Sax. *f subito* *mf* *mp* *f*

Timp. (Perc. I) *f* *mf* *mp* *p*

Perc. II *mf* *mp* To glockenspiel, brass mallets

Moses fruit, and ate, and gave al-so to her hus band and he

Pno. *mf* *mp*

Vln. 1-2

Vln. 3-4

Vla.

Vc. *unis.* *f* *mf* *mp* *p*

Db. *f* *mf* *mp* *p*



150

Timp. (Perc. I) *pp*

Moses *mp subito* ate.

Vln. 1-2 *p* *f*

Vln. 3-4 *f*

Vc. *pp*

Db. *pp*

**O**  $\text{♩} = 148 \text{ accel.}$   $\text{♩} = 64$

**O**  $\text{♩} = 148 \text{ accel.}$   $\text{♩} = 64$

154

Fl. *ff*

Ob. *f* *ff* *f*

Cl. *ff*

A. Sax. *f* *ff* *f*

Bsn. *f* *ff* *f*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *f* *ff* *f*

Timp. (Perc. I) *fff*

Vln. 1-2

Vln. 3-4

Vla. *ff*

Vc. *ff*

Db. *ff*

156

Fl. *mp* *mf*

Ob. *ff* *f* *ff*

Cl. *mp* *mf*

A. Sax. *ff* *f* *ff* *mp* *mf*

Bsn. *ff* *f* *ff* *mp* *mf* *mp* *mf*

Hn. *mp* *mf* *mp*

Tpt. *mp* *mf* *mp*

Tbn. *mp* *mf* *mp*

Tba. *ff* *f* *ff* *mp* *mf*

Vln. 1-2

Vln. 3-4

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 156, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes Violin 1-2 (Vln. 1-2), Violin 3-4 (Vln. 3-4), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into two measures. The first measure shows dynamic markings of *ff* (fortissimo) and *f* (forte) for the woodwinds and strings, and *mp* (mezzo-piano) and *mf* (mezzo-forte) for the brass. The second measure shows dynamic markings of *mp* and *mf* for the woodwinds and strings, and *mp* and *mf* for the brass. The woodwinds and strings play melodic lines with various articulations, while the brass plays a rhythmic accompaniment.

158

Fl. *f* *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

A. Sax. *f* *f* *ff*

Bsn. *f* *f* *ff*

Hn. *mf* *f* *ff*

Tpt. *mf* *f* *ff*

Tbn. *mf* *f* *ff*

Tba. *f* *ff*

Timp. (Perc. I) (damp) Tune 26" to Bb *fff*

Vln. 1-2 *mf*

Vln. 3-4 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*



**P**

160

Bsn. *mp*

Tbn. *mp* *mf* *mp subito* *mp* *mf* *mp subito*

Moses *mp* With great regret and disappointment  
 That day the LORD God banished Adam and Eve, and he set the flame of the flashing sword toward the east of the garden of Eden, to guard the way to the tree of life.

**P**

Vln. 1-2 *mp* *p*

Vln. 3-4 *mp* *mp* *mf* *mp* *mp*

Vla. *mp* *mf* *mp* *mp* *mf* *mp*

162

Bsn.

Hn.

Tbn.

Moses

Vln. 3-4

Vla.

*mp* *mf* *mp subito* *mp* *mf*

*mp* *mp* *mp* *mf* *mp* *p*

*mp* *mf* *mp* *mf* *mp*

164

Tbn.

John

Vln. 3-4

Vla.

Vc.

*p* *mp* *p* *p* *mp*

*p* With resignation  
This is the judgment, that the light has  
come into the world, and men loved the  
darkness rather than the light, because  
their deeds were evil.

*mp* *p* *mp* *p* *pp*

*p* *mp* *p* *mp* *p* *pp* *p*

*p*

166

Fl.

Tbn.

Perc. I

John

Vln. 1-2

Vln. 3-4

Vla.

Vc.

Db.

*mp* *p*

*p subito* *pp*

To tubular bells (chimes)

*p*

*pizz.* *mp* *p*

*pizz.* *mp* *p*

*pizz.* *pp* *mp* *p*

*pp* *ppp*

*pizz.* *mp* *p*

**Q** Scene 3: The Serpent in the Wilderness

Percussion II:  
Marimba  
Glockenspiel  
Xylophone  
Med. Sus. Cym.  
(share with Perc I)

169  $\text{♩} = 50$  *Gliss* *l.v.* To marimba, rubber mallets

Moses

*mp* *With authority turning to disappointment (last phrase)*  
Many generations after Adam, the Lord called me, Moses, to lead the children of Israel out of Egypt, but the people became impatient on the way.

Piano

*mp sempre* *let ring*

**Q**  $\text{♩} = 50$

Violins 1-2 *arco* *pp sempre*

Violin 3-4 *arco* *pp sempre*

Violas *arco* *pp sempre*

Violoncello 1 *arco (sul E)* *mf* *f* *mp* *mp*

Double Bass *pp sempre*



Moses

*mf* *Resentfully*  
They spoke against God, and against me, saying, "Why have you brought us out of Egypt to die in the wilderness?"

*poco rit.*

Pno.

*let ring*

Vln. 1-2 *mf* *f* *ff* *poco rit.*

Vln. 3-4 *mf* *f* *ff*

Vla. *mp* *mf* *f* *ff*

Vc. 1 *mf* *f* *ff*

Vc. 2 *mp* *mf* *f* *ff*

Vc. 3 *mp* *mf* *f* *ff*

Db. *mp* *mf* *f* *ff*

176 **p** *With much anguish*  
 Moses And the LORD sent fiery serpents among the people, and many died.

**R**  $\text{♩} = 68$

*As if changing the subject to avoid a bad memory:*  
**p** So the people came to me, and said,

**mp** *Desperately*  
 "We have sinned; pray to the LORD, that he take away the serpents from us."

Vln. 4  
 Vla. 1 arco *pp*  
 Vla. 2 arco *pp*  
 Vla. 3 arco *pp*  
 Vc. *pp*

181 *With mercy*  
 Moses And I prayed for the people.

**S** *f* *Resolutely, with determination*  
 The LORD said to me, "Make a fiery serpent, and set it up as a sign: whoever looks at it will live."

**S** *mp* *div.*

Vln. 1 *mp*  
 Vln. 2 *mp*  
 Vln. 3 *p mp mp mp*  
 Vln. 4 *p mp mp mp*  
 Vla. 1 *p mp mp mp*  
 Vla. 2 *p mp mp mp*  
 Vla. 3 *p mp mp mp*  
 Vc. *p mp*  
 Db. *p mp*

190 *solo*  
 Ob. *mf f*  
 Cl. *mf < mp > p mf < >*

Vln. 1 *mp mf mp*  
 Vla. 1 *mp mf mp*  
 Vla. 2 *mp mf mp*  
 Vla. 3 *mp mf mp*  
 Vc. *mp mf sfz mf mp*  
 Db. *mp mf sfz mf mp*

198 *poco accel.* **T**  $\text{♩} = 78$

Fl. *mp*

Ob. *mp*

Cl. *p mp*

A. Sax. *mp*

Hn. *mf*

Vin. 1 *mp*

Vin. 2 *mp*

Vin. 3 *mp*

Vin. 4 *mp*

Vc. *p pp*

Db. *p pp*

*poco accel.* **T**  $\text{♩} = 78$   
unis.



202

Fl. *mp*

Ob.

Cl.

A. Sax.

Bsn. *mp*

Hn.

Vin. 1

Vin. 2

Vin. 3

Vin. 4

205

Fl. *mf* *mp* *pp*

Ob. *pp*

Cl. *pp*

A. Sax. *pp*

Bsn. *pp*

Hn. *mp* *mf*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Vla. 1 *mp* *p*

Vla. 2 *mp* *p*

Vla. 3 *mp* *p*

Detailed description: This page of a musical score covers measures 205, 206, and 207. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), and Bassoon (Bsn.), all playing in a 4/4 time signature. The Flute part starts with a *mf* dynamic and features a melodic line with some grace notes, transitioning to *mp* and *pp* dynamics. The Oboe, Clarinet, and Alto Saxophone parts consist of rhythmic patterns, with the Alto Saxophone playing a more complex, sixteenth-note figure. The Bassoon part has a similar rhythmic pattern. The Horn (Hn.) part has a simple melodic line starting at *mp* and moving to *mf*. The string section includes Violins 1-4 and Violas 1-3. The Violins 1-4 parts are playing sustained notes with long slurs, ending in a *p* dynamic. The Viola parts 1-3 are also playing sustained notes with long slurs, starting at *mp* and ending at *p*.

208 **U**

Fl. *mf subito*

Ob. *mf subito*

Cl. *mf subito*

A. Sax. *mf subito*

Bsn. *mf subito*

Pno. *mf*

Vln. 1 **U** *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vla. 3 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Db. *mf*

210

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

*f subito*

*mf*

*mf subito*

*mf*

*f*

*mf*

*mf*

*mf*

2/3

Fl. *f* **V**

Ob.

Cl.

A. Sax. *mf*

Bsn.

Perc. II *mf* Mar.

Pno.

Vln. 1 *mp* **V**

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vla. 1 *mp*

Vla. 2 *mp*

Vla. 3 *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Vc. 3 *mp*

Db. *mp*

215

Ob. *mf*

Cl.

A. Sax.

Bsn.

Tpt.

Tbn.

Tba.

Perc. I *mf* Play both notes if G extension is available

Perc. II

Pno. *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vla. 3 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Db. *mf*

217

Ob. *mf*

Cl. *f*

A. Sax.

Bsn.

Hn. *f*

Tpt. *mf*

Tbn. *f*

Tba. *f*

Perc. I

Perc. II *mf subito*

Pno. *f* *mf*

Vln. 1 *mf* *mf*

Vln. 2 *mf* *mf*

Vln. 3 *mf* *mf*

Vln. 4 *espressivo* *f* *espressivo*

Vla. *f*

Vc. 1

Vc. 2

Vc. 3

Db.

219

Fl. *mf* *f* *acc.*

Ob. *f*

Cl. *mf* *f*

A. Sax. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Perc. I *ff* To wood block

Perc. II *mf* To sus. cymbal

Pno. *f*

Vln. 1 *f* *acc.*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *mf* *f*

Vla. *mf* *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Db. *f* play upper notes if no C extension is available

$\text{♩} = \text{♩} = 52$

Scene 4: New Jerusalem

221

**W** ♩ = ♩ = 62

Bsn. *ff*

Tbn. *ff*

Tba. *ff*

Perc. II damp To marimba *ff*

Pno. *ff*

Vln. 1-2 **W** ♩ = ♩ = 62 *ff non dim.*

Vln. 3-4 *ff non dim.*

Vla. 1 *ff* *mf*

Vla. 2 *ff* *mf*

Vla. 3 *ff* *mf*

Vc. 1 *ff*

Vc. 2 *ff*

Vc. 3 *ff*

Db. *ff*

223

Fl. *ff*

Ob. *ff*

Cl. *ff*

A. Sax. *f* *ff*

Bsn. *f* *mf*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *mf*

Tba. *f* *mf*

Perc. 1 *mf*

Vln. 1 *f* *mf* *simile*

Vln. 2 *f* *mf* *simile*

Vln. 3 *f* *mf* *simile*

Vln. 4 *f* *mf* *simile*

Vla. 1 *f* *mf*

Vla. 2 *f* *mf*

Vla. 3 *f* *mf*

Vc. 1 *f* *mf*

Vc. 2 *f* *mf*

Vc. 3 *f* *mf*

Db. *f* *mf*

224

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

Cl. *f* *ff* *f*

A. Sax. *f* *ff*

Bsn. *f subito* *mf* *f subito* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f subito* *mf* *f subito* *ff*

Tba. *f subito* *mf* *f subito* *ff*

Perc. I *mf*

Vln. 1 *f* *f* *simile* *f* *f* *f*

Vln. 2 *f* *f* *simile* *f* *f* *f*

Vln. 3 *f* *f* *simile* *f* *f* *f*

Vln. 4 *f* *f* *simile* *f* *f* *f*

Vla. 1 *f subito* *mf* *f subito* *ff*

Vla. 2 *f subito* *mf* *f subito* *ff*

Vla. 3 *f subito* *mf* *f subito* *ff*

Vc. 1 *f subito* *mf* *f subito* *ff*

Vc. 2 *f subito* *mf* *f subito* *ff*

Vc. 3 *f subito* *mf* *f subito* *ff*

Db. *f subito* *mf* *f subito* *ff*

226

**X** solo

A. Sax. *mf* *mp* *mf*

Bsn. *p subito* *non cresc.*

Tbn. *p subito* *non cresc.*

Tba. *p subito* *non cresc.*

John *mf* With wonder and astonishment  
 I, John, the di - sci - ple of Je - sus, was in the Spir - it,

**X**

Vln. 1 *p subito* *non cresc.*

Vln. 2 *p subito* *non cresc.* B!

Vln. 3 *p subito* *non cresc.*

Vln. 4 *p subito* *non cresc.* B!

Vla. 1 *p subito* *non cresc.*

Vla. 2 *p subito* *non cresc.*

Vla. 3 *p subito* *non cresc.*

Vc. 1 *p subito* *non cresc.*

Vc. 2 *p subito* *non cresc.*

Vc. 3 *p subito* *non cresc.*

Db. *p subito* *non cresc.*

227

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p*

A. Sax. *mf* *mp* end solo *p*

Bsn. *mp* *mp*

Tbn. *mp*

Tba. *mp*

Perc. II *p* Mar ↑

John *mp subito*  
and I saw a new hea-ven, and a new earth, I saw the ho-ly ci-ty

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1 *mp*

Vla. 2 *mp*

Vla. 3 *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Vc. 3 *mp*

Db. *mp*

229 Y

Ob. *mp* *mf* *p subito* *non cresc.*

Cl. *mp* *mf* *p subito*

A. Sax. *mp* *mf* *p subito*

Bsn. *mf* *p subito non cresc.*

Hn. *p subito non cresc.*

Tpt. *p subito non cresc.*

Tbn. *mf* *p subito non cresc.*

Tba. *mf* *p subito non cresc.*

Perc. II *mp* *mf* *p subito*

John  
new Je-ru-sa lem, com-ing down from God, prepared as a bride a-dorned for her husband,

Y

Vln. 1 *mp sempre* *mf* *mp* *mf*

Vln. 2 *mp sempre* *mf* *mp* *mf*

Vln. 3 *mp sempre* *p subito non cresc.*

Vln. 4 *mp sempre* *p subito non cresc.*

Vla. 1 *mf* *p subito non cresc.*

Vla. 2 *mf* *p subito non cresc.*

Vla. 3 *mf* *p subito non cresc.*

Vc. 1 *mf* *p subito non cresc.*

Vc. 2 *mf* *p subito non cresc.*

Vc. 3 *mf* *p subito non cresc.*

Db. *mf* *p subito non cresc.*

This page of a musical score includes the following parts and markings:

- Bsn. (Bassoon):** *mf subito*
- Hn. (Horn):** *mf subito*
- Tpt. (Trumpet):** *mf subito*
- Tbn. (Tenor Trombone):** *mf subito*
- Tba. (Tuba):** *mf subito*
- John (Vocalist):** Lyrics: "and bring - ing with it the glo - ry of God." Includes a fermata and a dynamic marking of *f*.
- Vln. 1 (Violin 1):** *mp* and *mf subito*
- Vln. 2 (Violin 2):** *mp* and *mf subito*
- Vln. 3 (Violin 3):** *mf subito*
- Vln. 4 (Violin 4):** *mf subito*
- Vla. 1 (Viola 1):** *mf subito*
- Vla. 2 (Viola 2):** *mf subito*
- Vla. 3 (Viola 3):** *mf subito*
- Vc. 1 (Violoncello 1):** *mf subito*
- Vc. 2 (Violoncello 2):** *mf subito*
- Vc. 3 (Violoncello 3):** *mf subito*
- Db. (Double Bass):** *mf subito*

233

Fl. *f* *mf* *mp*

Ob. *f* *mf* *mp*

Cl. *f* *mf* *mp*

A. Sax. *f* *mf* *mp*

Bsn. *f* *mp* *p*

Hn. *f* *mf* *mp*

Tpt. *f* *mf* *mp*

Tbn. *f* *mf* *mp* *p*

Tba. *f* *mf* *mp* *p*

Perc. 1 *f* *mf* *To sus. cym., med. yarn mallets*

Vln. 1 *f* *mf* *mp*

Vln. 2 *f* *mf* *mp*

Vln. 3 *f* *mf* *mp*

Vln. 4 *f* *mf* *mp*

Vla. 1 *f* *mf* *mp*

Vla. 2 *f* *mf* *mp*

Vla. 3 *f* *mf* *mp*

Vc. 1 *f* *mf* *mp*

Vc. 2 *f* *mf* *mp*

Vc. 3 *f* *mf* *mp*

Db. *f* *mf* *mp*

236 **Z**  $\text{♩} = 62$

Hn. *mp* As if comforting a grieving loved one *p*

John  
There will be no night there. The ci-ty has no need of the sun, nor of the moon, for the ver-y glo-ry of God il-

Pno. *mp*

Vln. 1-2 *p*

Vln. 3-4 *p*

Vla. 1 *p*

Vla. 2 *p*

Vla. 3 *p*

Vc. 1 *p* niente

Vc. 2 *p* niente

Vc. 3 *p* niente

Db. *p* niente

240

Cl. *pp*

A. Sax. *pp*

Bsn. *pp*

Hn. *mp* *p* *p* *pp*

Tpt. *pp* *pp*

John  
lum-in-ates it and its lamp is Je-sus, the Lamb of God. The na-tions will walk in its light.

Pno.

Vln. 1 *p* solo *pp* a2

Vc. 1 *p*

Vc. 2 *p*

244 **AA**

Ob. *pp* *p* *mp*

Cl. *pp* *p* *mp*

A. Sax. *pp* *p* *mp*

Bsn. *pp* *p* *mp*

Tpt. *pp* *p* *mp*

Tbn. *pp* *p* *mp*

Tba. *pp* *p* *mp*

John

There will be no more sor-row there, nor an-y more pain. The LORD God will re-cre-ate, all

**AA**

Vln. 1 *p* *mp*

Vln. 2 *pp* *p* *mp*

Vc. 1 *pp* *p* *mp*

Vc. 2 *pp* *p* *mp*



248

Hn. *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

John

things. He him-self will be with them, and he will wipe a-way all tears from their eyes.

Vln. 1-2 *pp sempre*

**BB**

253

Hn. *pp non cresc.* niente

Tpt. *pp* *p* niente

Tbn. *pp non cresc.* niente

Tba. *pp non cresc.* niente

Perc. I *pp* *p* To timpani

Vln. 1-2 niente *p sempre*

Vln. 3-4 niente *p*

Vc. 1 *pp sempre*

Vc. 2 *pp sempre*

Vc. 3 *pp sempre*

Db. *pp sempre*



**CC**

256

Vln. 1-2 *mp* *f*  $\text{♩} = \text{♩} = 62$

Vln. 3-4 *mp* *f*

Vc. 1 *mp* *f*

Vc. 2 *mp* *f*

Vc. 3 *mp* *f*

Db. *mp* *f*

259

Ob. *f*

Cl. *f* *f*

A. Sax. *f* *f*

Bsn. *f* *fp* *f* *fp* *f*

Hn. *f* *fp* *f* *fp*

Tpt. *f* *f*

Tbn. *f* *fp* *f* *fp*

Tba. *f* *fp* *f* *fp*

Timp. (Perc. 1) *f* *fp* *f* *fp* *f* To wood block

Vln. 1-2 *f* *f* *ff* *f*

Vln. 3-4 *f* *f* *ff* *ff*

Vla. 1 *f* *fp* *f* *fp*

Vla. 2 *f* *fp* *f* *fp*

Vla. 3 *f* *fp* *f* *fp*

Vc. 1 *f* *fp* *f* *fp*

Vc. 2 *f* *fp* *f* *fp*

Vc. 3 *f* *fp* *f* *fp*

Db. *f* *fp* *f* *fp*

**DD**

261

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff* *mp* *mf*

A. Sax. *f* *ff* *mp* *mf*

Bsn. *f* *ff* *f* *ff* *f* *ff*

Hn. *f* *ff*

Trpt. *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Perc. 1 *ff* To slapstick To timp. *ff*

John *mp* Joyously  
In that ci - ty, death will

Pno. *f* *ff* *f* *ff* *pp* *p* *pp*

Vln. 1-2 *ff* *p*

Vln. 3-4 *p*

Vla. 1 *ff* *f* *pp* *p* *ff* snap pizz.

Vla. 2 *mf* *f* *ff* *pp* *p* *ff* snap pizz.

Vla. 3 *f* *ff* *f* *ff* *ff* snap pizz.

Vc. 1 *f* *ff* *ff* *ff* *ff* snap pizz.

Vc. 2 *f* *ff* *ff* *ff* *ff* snap pizz.

Vc. 3 *f* *ff* *ff* *ff* *ff* snap pizz.

Db. *f* *ff* *ff* *ff* *ff* snap pizz.

263

Fl. *mp* *mf* *mp* *p*

Ob. *mp* *p* *mp*

Cl. *p* *mp*

Bsn. *pp*

Hn. *pp*

Tpt. *mp* *mf*

Tbn. *pp*

Tba. *pp*

Perc. II *Mar.* *mp* *p*

John *p* *mp* no breath  
 not ex - ist an - y more. I saw there the ri - ver of the Wa - ter of Life,

Pno. *p* *mp*

Vln. 1-2

Vln. 3-4

Vla. 1 *arco* *pp*

Vla. 2 *arco* *pp*

Vla. 3 *arco* *pp*

Vc. 1 *arco* *pp*

Vc. 2 *arco* *pp*

Vc. 3 *arco* *pp*

Db. *arco* *pp*

265

Fl. *mp* *mp* *p* *mp*

A. Sax. *mp* *p* *mp*

Bsn. *p sempre*

Hn. *p sempre*

Tbn. *p sempre*

Tba. *p sempre*

Perc. II *mp* *p*

John *mf*  
 bright as cry-stal, pro-ceed-ing from the throne of God and of the Lamb.

Pno. *mp* *p*

Vln. 1-2 *mp* *mp* *p* *mp*

Vln. 3-4 *mp* *p* *p*

Vla. 1 *p sempre*

Vla. 2 *p sempre*

Vla. 3 *p sempre*

Vc. 1 *p sempre*

Vc. 2 *p sempre*

Vc. 3 *p sempre*

Db. *p sempre*

EE

268

Bsn. *mp* *pp*

Hn. *mp* *pp*

Tbn. *mp* *pp*

Tba. *mp* *pp*

Perc. II *mp* *p* *mp* *mf*

John *mp* *subito* *As if sharing a secret* *mf* *f*

In the midst of its street, and of the ri- ver, on this side\_ and on that side, stood the

Pno. *p* *mp* *mf* *f*

EE

Vln. 1-2 *p* *mp* *mf* *f*

Vln. 3-4 *mp* *p* *mp* *mf*

Vla. 1 *mp* *pp*

Vla. 2 *mp* *pp*

Vla. 3 *mp* *pp*

Vc. 1 *mp* *pp*

Vc. 2 *mp* *pp*

Vc. 3 *mp* *pp*

Db. *mp* *pp*

271

Fl. *mf* *f* *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

A. Sax. *f* *ff*

Bsn. *mf* *f* *ff*

Hn. *mf* *f* *ff*

Tpt. *f* *ff*

Tbn. *mf* *f* *ff*

Tba. *mf* *f* *ff*

Timp. (Perc. I) *ff*

Perc. II *f* *f* *ff* *ff*

John *ff* Boisterously joyful  
 2/4 tree of life.

Pno. *mf* *f* *ff*

Vln. 1-2 *mf* *f* *ff*

Vln. 3-4 *f* *f* *ff* *ff*

Vla. 1 *mf* *f* *ff*

Vla. 2 *mf* *f* *ff* (B sul D)

Vla. 3 *mf* *f* *ff* (B sul D)

Vc. *mf* *f* *ff* div. 1/23 unis.

Db. *mf* *f* *ff*

275

Ob. *ff* *f*

Cl. *f* *ff* *f*

A. Sax. *f* *ff* *f*

Bsn. *f*

Hn. *f*

Tbn. *f*

Tba. *f*

Perc. II *f*

Pno. *f*

Vln. 1-2 *f*

Vln. 3-4 *f*

Vla. 1 *f* *ff* *f*

Vla. 2 *f* *ff* *f*

Vla. 3 *f* *ff* *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score covers measures 275 and 276. The score is for a full orchestra. The woodwind section (Oboe, Clarinet, Alto Saxophone, Bassoon) and strings (Violins 1-2, Violins 3-4, Violas 1-3, Violoncello, Double Bass) are active in both measures. The brass section (Horn, Trombone, Tuba) and Percussion II are also present. Dynamic markings include *f* (forte) and *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic hairpins. The key signature has two sharps (F# and C#), and the time signature is 3/8.

**FF**

277

Fl. *mf*

Ob. *mp* *mf*

A. Sax. *mp*

Bsn. *mf* *mp* *p*

Hn. *mf* *mp* *p*

Tbn. *mf* *mp* *p*

Tba. *mf* *mp* *p*

Timp. (Perc. I) *mf* *mp* *p*

Perc. II *mf* *mp* *mf* *mp*

John *mf*

It pro-duced twelve kinds of fruit, yield-ing a fresh crop

Pno. *mf* *mp* *mp*

**FF**

Vln. 1-2 *mf* *mp* *mp*

Vln. 3-4 *mf* *mp* *mp*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Db. *mf* *mp* *p*

Tune Bb to E  
After this measure

\*Play softly enough that the narrator can be heard over the orchestra

279

Fl. *mp*

Cl. *p mp*

A. Sax. *mp p*

Bsn. *mp mf mp*

Perc. II *p mp p* To medium yarn mallets

John *mp Tenderly*  
month by month, and the

Pno. *p mp*

Vln. 1-2 *p mp p*

Vln. 3-4 *mp*

Vla. *p mp p*

Vc. *mp mf mp*



**GG**  
♩ = ♩ = 62

281

Fl. *p*

John leaves of the tree were for the heal ing of the na-tions.

Pno. *p*

**GG**  
♩ = ♩ = 62

Vln. 1 *pp* *ppp sempre*

Vln. 2 *pp* *ppp*

Vln. 3 *p*

Vln. 4 *p*

285

Bsn. *ppp* *pp* *ppp*

Tbn. *ppp* *pp* *ppp*

Tba. *ppp* *pp* *ppp*

Perc. II *ppp* *pp* *ppp* *p*  
 Mar. *p* To med. rubber mallets

John *p*  
 God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish, but have eternal life. He who believes in him is not judged.

Vln. I

Vla. *p* *mp*

Vc. *pp* *p* *ppp* *pp* *ppp*

Db. *ppp* *pp* *ppp*



293

Bsn. *ppp* *pp* *ppp*

Tba. *ppp* *pp* *ppp*

Perc. II *p*  
 rubber mallets *lv.* *lv.* *lv.*

John *mp* With unfathomable regret  
 He who doesn't believe has been judged already, because he has not believed in the name of the one and only Son of God. For the unbelieving, their part is in the lake that burns with fire and sulfur, which is the second death.

Vln. I *niente*

Vc. *mp non dim.* *niente*

Db. *ppp* *pp* *ppp*

**HH**  
 299 ♩ = 54

Fl. *mp* 3

Cl. *p mp pp*

A. Sax. *p mp pp*

Bsn. *ppp pp p pp p*

Hn. *mp* 3

Tpt. *p mp* 3

Tbn. *p mp pp*

Tba. *ppp pp p pp p*

**HH**  
 ♩ = 54

Vln. 1 *ppp pp p* sul D sul A normale

Vln. 2 *ppp pp p* sul D sul A

Vc. *ppp pp p pp p* V

Db. *ppp pp p pp p* V play upper notes if no C extension is available

304

A. Sax. *mp* *3*

Bsn. *mp* *mf*

Hn. *mp*

Tbn. *mf* *mp* *3*

Tba. *mp* *mf*

Vln. 1 *mp* *p* *mp* *mf*

Vln. 2 *mp* *p* *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

307

Bsn. *mf non cresc.* *sudden crescendo* *ff* *Desperately* *3*

Tbn. *p* *Desperately* *3*

Tba. *mf non cresc.* *sudden crescendo* *ff* *Desperately* *3*

Vln. 1 *non cresc.* *sudden crescendo* *ff* *Desperately* *3*

Vln. 2 *non cresc.* *sudden crescendo* *ff* *Desperately* *3*

Vln. 3 *mf non cresc.* *sudden crescendo* *Desperately* *3*

Vln. 4 *mf non cresc.* *sudden crescendo* *Desperately* *3*

Vla. *f* *ff* *Desperately* *3*

Vc. *non cresc.* *sudden crescendo* *ff* *Desperately* *3*

Db. *non cresc.* *sudden crescendo* *ff* *Desperately* *3*

310 **II**

Fl. *f*

Ob. *f*

Cl. *f*

A. Sax. *f*

Bsn. *Savagely* *ff* *fff* *f* *mf*

Hn. *f*

Tpt. *f*

Tbn. *Savagely* *ff* *fff* *f* *mf*

Tba. *Savagely* *ff* *fff* *f* *mf*

Timp. (Perc. 1) *ff* *fff* Damp each note Tune F# to C

Pno. *Savagely* *ff* *f* *mf*

**II**

Vln. 1 *ff* *ff* *f* *mf* *sul ponticello*

Vln. 2 *ff* *ff* *f* *mf* *sul ponticello*

Vln. 3 *ff* *ff* *f* *mf* *sul ponticello*

Vln. 4 *ff* *ff* *f* *mf* *sul ponticello*

Vla. 1 *ff* *f* *sul ponticello*

Vla. 2 *ff* *f* *sul ponticello*

Vla. 3 *ff* *f* *sul ponticello*

Vc. *Savagely* *ff* *fff* *f* *mf* *move toward the bridge* *sul ponticello*

Db. *Savagely* *ff* *fff* *f* *mf* *move toward the bridge* *sul ponticello*

3/5

Fl. *tr* *ff*

Ob. *tr* *ff* *mf* *mp* *p*

Cl. *tr* *ff* *mf*

Bsn. *niente* *mp*

Hn. *mf* *mp*

Tpt. *mf*

Tbn. *mp*

Tba. *niente* *mp*

Perc. II *Mar* *Lv* *Lv* *mp*

Pno. *loco* *mf* *mp* *ppp*

Vln. 1 *mp* *p* *pp* *ppp* *niente*

Vln. 2 *mp* *p* *pp* *ppp* *niente*

Vln. 3 *mp* *p* *pp* *ppp*

Vln. 4 *mf* *mp* *p* *pp* *ppp*

Vla. 1 *mf* *mp* *p* *pp* *ppp*

Vla. 2 *mf* *mp* *p* *pp* *ppp*

Vla. 3 *f* *mf* *mp* *p* *ppp*

Vc. *niente* *pizz.* *mp*

Db. *niente* *pizz.* *mp*

**JJ**

Scene 5. The Beginning

322  $\text{♩} = 62$

Violin 1 solo, normale  
*p*

Violoncello 1 arco, normale  
*mp* *p* *mp*

Violoncello 2 arco, normale  
*p* *mp*

==

**KK**

*mf* Peacefully

Behold, Jesus is coming soon! His reward is with him, and he will give to each person according to what he or she has done. Blessed are those who have the right to the tree of life, and may enter in by the gates into the city.

331

John

Vin. 1 *mp* unis.

Vin. 2 normale  
*mp*

Vla. 1 normale  
*mp*

Vla. 2 normale  
*mp*

Vc. 1

Vc. 2

Vc. 3 arco, normale  
*mp*

338 **LL**

Fl. *mf*

Ob. *mf*

Cl. *mf*

A. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

John

**LL**

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 normale *mp* *mf*

Vln. 4 normale *mp* *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vla. 3 normale *mp* *mf*

Vc. *mf*

Db. arco, ordinario *mf*

343

**MM**

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

**MM**

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc.

Db.

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

play upper notes if no C extension is available

349

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hr.

Tpt.

Tbn.

Tba.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 349 to 352. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon, Horn, Trumpet, Trombone, and Tuba) plays a rhythmic pattern of eighth notes, often in groups of three (trios). The string section (Violins 1-4, Viola, Violoncello, and Double Bass) provides a harmonic accompaniment with various melodic lines. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings.



365 **00** sub. ♩ = 86

Ob. *f* *mp*

Cl. *f* *mp*

A. Sax. *f* *mp*

Bsn. *f* *mp*

Tpt. *mf*

Tbn. *f* *mf*

Tba. *f* *mf*

Perc. II *mf*

Pno. *f* *mf*

**00** sub. ♩ = 86

Vln. 1 *p subito* *mp* *mf* *f* *mf*

Vln. 2 *p subito* *mp* *mf* *f* *mf*

Vln. 3 *p* *mp* *mf* *f* *mf*

Vln. 4 *p* *mp* *mf* *f* *mf*

Vla. 1 *f* *mp*

Vla. 2 *f* *mp*

Vla. 3 *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

370

Fl. *f* *mp*

Ob. *f* *mp* *f* *p*

Cl. *f* *mp* *f* *p*

A. Sax. *f* *mp* *f* *p*

Bsn. *f* *mp* *f* *p* *mf* *f*

Hn. *mf* *f* *mf* *f*

Tpt. *f*

Tbn. *f* *mf* *f* *mf*

Tba. *f* *mf* *f* *mf*

Perc. II To glockenspiel, brass mallets *f*

Pno. *f*

Vln. 1-2

Vln. 3-4

Vla. 1 *f* *p* *f* *p* *mf* *f*

Vla. 2 *f* *p* *f* *p* *mf* *f*

Vla. 3 *f* *p* *f* *p* *mf* *f*

Vc. *mf* *f* *p* *f*

Db. *mf* *f* *p* *f*

375 **PP** *poco rit. a tempo*

Ob. *f* *p*

Cl. *f* *p*

A. Sax. *f* *p*

Bsn. *f* *p* *mp* *p*

Hn. *mp* *p*

Tpt. *p* *con sordino* *mp*

Tbn. *f* *mf* *p*

Tba. *f* *mf* *p*

Moses *mf* *With reverent awe and expectant joy*  
 A God of faithfulness without  
 deceit, just and right is he.

**PP** *poco rit. a tempo*

Vln. 1-2 *mf* *f* *mf* *mp* *mp*

Vln. 3-4 *mf* *f* *mf* *mp* *mp*

Vla. 1 *f* *p* *mp* *p*

Vla. 2 *f* *p* *mp* *p*

Vla. 3 *f* *p* *mp* *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p sempre*

Vc. 3 *f* *p sempre*

Db. *f* *p sempre*

380 ♩. = ♩ = 86

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

A. Sax. *f* *p*

Bsn. *mp* *p* *mp*

Hn. *mp* *mf*

Tpt. *senza sordino*

Tbn. *mp* *p* *mp* *p* *mp*

Tba. *p* *mp*

John *mf* *With reverent awe and expectant joy*  
 The Lord is worthy to receive  
 glory and honour and power. He has created  
 all things.

Moses *Note: Narrators should alternate without pauses.*  
 Praise the greatness of  
 our God! He is the Rock. All his ways  
 are righteousness.

♩. = ♩ = 86

Vln. 1-2 *mf* *f*

Vln. 3-4 *mf* *f*

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vla. 3 *mf* *f*

Vc. 1 *mp* *p* *mp* *mp sempre*

Vc. 2 *mp sempre*

Vc. 3 *mp sempre*

Db. *mp sempre*

*poco accel.*

385

Fl. *mp* *f subito*

Ob. *mp* *f subito*

Cl. *mp* *f subito*

A. Sax. *mp* *f subito*

Bsn. *p* *mp* *f subito*

Hn. *f subito*

Tpt. *f subito*

Tbn. *p* *mp* *p* *mp* *f subito*

Tba. *p* *mp* *p* *mp* *f subito*

Perc. I  
To sus. cym.,  
medium rubber mallets *mf*

John  
He is the Word who came in the flesh. *Pause briefly after Moses before speaking this line.* He is....the bright and morning star. 

Moses  
The LORD your God is a consuming fire.

Vln. 1-2 *mp* *mf* *poco accel.*

Vln. 3-4 *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

Db. *mf*

QQ

390  $\text{♩} = \text{♩} = 62$

Fl. *mf*

Ob. *mf*

Cl. *mf*

A. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

To crash cymbals

QQ

$\text{♩} = \text{♩} = 62$

Perc. I *f*

Vln. 1 *f non dim.* *mf*

Vln. 2 *f non dim.* *mf*

Vln. 3 *f non dim.* *mf*

Vln. 4 *f non dim.* *mf*

Vla. *f*

Vc. *f*

Db. *f*

392

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

A. Sax. *f* *mp*

Bsn. *f* *mp*

Hn. *f* *mp*

Tpt. *f* *mp*

Tbn. *f* *mp*

Tba. *f* *mp*

Perc. I *f* To sus. cym., med. rubber mallets

Pno. *mp* *mp* *simile* *8va*

Vln. 1 *mf* *mp* *mf* *mp sub.* *mp*

Vln. 2 *mf* *mp* *mf* *mp sub.* *mp*

Vln. 3 *mp* *mf* *mp*

Vln. 4 *mp* *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Db. *mf* *mp* play upper notes if no C extension is available

395

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

A. Sax. *mf* *mp*

Bsn. *mf* *mp*

Hn. *mf* *mp*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Perc. II *mp* *mf* (Glap)

Pno. *mp* *mf* *mf* *mf* *mf*

Vln. 1 *mf* *mp subito* *mf*

Vln. 2 *mf* *mp subito* *mf*

Vln. 3 *mf* *mp subito* *mf*

Vln. 4 *mf* *mp subito* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Db. *mf* *mp* *mf*

**RR**

397

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

A. Sax. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f* *mp*

Tbn. *mf* *f*

Tba. *mf* *f*

Perc. I *p* *mf* damp

Perc. II *p* *f* To xylophone, hard plastic mallets

John *f*  
The Spir - it and the bride say, "Come." And let

Pno. *mf* *f* *p subito* *non cresc.*

**RR**

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f*

Vla. *mp* *f* *pp*

Vc. *mp* *f* *p*

Db. *mp* *f* *pp*

399

Fl. *mp*

Ob. *mp*

Cl. *mp*

A. Sax. *mp*

Tpt. *mf*

John  
 him that hears say, "Come." He who is thirst - y, let him come. And who -

Pno.

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vc.

401

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

A. Sax. *mf* *mp*

John  
 ev - er will, who - ev - er will, let him take the wa - ter of life,

Pno. *mp*

Vln. 1 *pp* *pp* *p*

Vln. 2 *pp* *pp* *p*

Vln. 3 *pp* *pp* *pp*

Vln. 4 *pp* *pp* *pp*

Vc. *mp*

403 **SS**

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

A. Sax. *mf* *f*

Bsn. *mf* *ff*

Hn. *mf* *f*

Tpt. *ff* *espressivo*

Tbn. *mf* *ff*

Tba. *mf* *ff*

Perc. I *mf* *f* To timpani

John *3/4* freely.

Pno. *mf*

**SS**

Vln. 1 *mp* *ff* *espressivo*

Vln. 2 *mp* *ff* *espressivo*

Vln. 3 *mp* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Vln. 4 *mp* *ff* *ff* *f* *ff* *f* *ff* *f*

Vla. 1 *mf* *ff* *espressivo*

Vla. 2 *mf* *f* *ff* *f* *ff* *f*

Vla. 3 *mf* *f* *f* *ff* *f* *ff* *f*

Vc. *mf* *ff*

Db. *mf* *ff*

405

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc.

Db.

*espressivo*

*ff*

*f*

407

Fl. *f*

Ob. *f*

Cl. *f*

A. Sax. *f*

Bsn. *f*

Hn. *f*

Tpt. *f* *mf*

Tbn. *f*

Tba. *f*

Timp. (Perc. I) *mf* *f*

Perc. II Xyl *ff sempre*

Pno. *ff sempre* (loco)

Vln. 1 *f*

Vln. 2 *f*

Vln. 3

Vln. 4

Vla. 1 *f*

Vla. 2

Vla. 3

Vc. *f*

Db. *f*

Detailed description of the musical score: This page contains the musical score for measures 407-408. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) are playing a rhythmic pattern of eighth notes, marked *f*. The percussion section includes Timpani (Perc. I) and Xylophone (Perc. II). The piano part (Pno.) is playing a complex rhythmic pattern, marked *ff sempre* and *(loco)*. The string section (Violins 1-4, Violas 1-3, Violoncello, Double Bass) is playing a melodic line, marked *f*. The score is in 2/4 time and the key signature has two sharps (F# and C#).

409

Fl. *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

A. Sax. *ff* *fff*

Bsn. *ff* *fff*

Hn. *ff* *fff*

Tpt. *ff* *fff*

Tbn. *ff* *fff*

Tba. *ff* *fff*

Timp. (Perc. I) *f* *ff*  
To tubular bells (chimes)

Perc. II *fff*

Pno. *fff*

Vln. 1 *ff* *fff*

Vln. 2 *ff* *fff*

Vln. 3 *ff* *fff*

Vln. 4 *ff* *fff*

Vla. 1 *ff* *fff*

Vla. 2 *ff* *fff*

Vla. 3 *ff* *fff*

Vc. *ff* *fff*

Db. *ff* *fff*

412 **TT**

Cl. *mp*

A. Sax. *mp* *mf*

Bsn. *p*

Tba. *p*

Perc. I *mp*

Perc. II

John *f* Joyfully victorious  
He is Al - pha and O - me - ga, the be - gin - ning and the end... the

Moses *f* Joyfully victorious  
He is Al - pha the be - gin - ning, the

Pno. *p sub.* *mp*

**TT**

Vln. 1 *mp sub.*

Vln. 2 *mp*

Vln. 3 *mp sub.*

Vln. 4 *mp*

Vc. *mp* *pp*

Db. *p*

414

Ob. *mp* *mf*

Cl. *mp* *mf* *mf*

A. Sax. *mp* *mf* *mf*

Bsn. *mp* *mf* *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mp*

Perc. I play lower notes ONLY if G extension is not available; do not play both notes Do not damp *mf*

John *ff*  
first, the first, the first and the

Moses *ff*  
first, the first, the first and the

Pno.

Vln. 1 *mp* *mp*

Vln. 2 *mp* *mp* *mp*

Vln. 3 *mf non cresc.*

Vln. 4 *mf non cresc.*

Vla. *mp*

Db. *mp*



